
AP[®] Spanish Literature and Culture

Sample Student Responses and Scoring Commentary

Inside:

Free-Response Question 3

- ☒ **Scoring Guidelines**
- ☒ **Student Samples**
- ☒ **Scoring Commentary**

Question 3: Essay—Analysis of Single Text

10 points

General Scoring Note

When applying the scoring guidelines, the response does not need to meet every single criterion in a column. You should award the score according to the preponderance of evidence.

Literary devices can include rhetorical, stylistic, or structural features of a text.

Scoring Criteria: Content				
1	2	3	4	5
The essay may attempt to address the text but does not address the specified topic or the given cultural context. - The essay may attempt to address the text, but there is no discussion of the specified period, movement, literary genre, or technique; or the given cultural context. - The essay lacks relevant examples and may consist of generalizations that are irrelevant to the task.	The essay identifies a characteristic of the specified topic or cultural context; summary or paraphrasing predominates. - The essay identifies at minimum one characteristic of the specified period, movement, literary genre, or technique; or the given cultural context. - The essay may identify one or more literary devices, but they are not accurate or relevant. - The essay lacks organization. The essay may consist almost entirely of summary and/or paraphrasing. Transitional elements or cohesive devices, if present, are ineffective.	The essay discusses the specified topic or the given cultural context; examples are descriptive and not always clear or relevant. - The essay discusses the specified period, movement, literary genre, or technique; or the given cultural context. However, the response consists largely of description. - The essay may identify literary devices in the text without relating them to the specified period, movement, literary genre, or technique. - The essay is not well-organized or focused. The essay discusses main points and supports observations with examples; however, erroneous or repetitive statements may weaken the overall quality of the essay, and the examples may not always be clear and relevant. There is limited use of transitional elements or cohesive devices.	The essay discusses the specified topic as well as the given cultural context; evidence is appropriate but uneven. - The essay discusses the specified period, movement, literary genre, or technique; and the given cultural context. However, the discussion of one of them may be weak. - The essay discusses at minimum one literary device in the text related to the specified period, movement, literary genre, or technique. - The essay is organized with a coherent structure and a logical grouping and progression of ideas. The explanation is supported with appropriate examples from the text. There is some effective use of transitional elements or cohesive devices.	The essay explains how the text represents the specified topic as well as the given cultural context using relevant evidence. - The essay explains how the text represents the specified period, movement, literary genre, or technique; and the given cultural context. - The essay discusses literary devices (or multiple examples of a singular literary device) in the text related to the specified period, movement, literary genre, or technique. - The essay is organized with a statement of purpose/thesis, a coherent structure, and a logical grouping and progression of ideas. The explanation is supported with specific, well-chosen examples from the text. The use of transitional elements or cohesive devices is effective.
0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task. An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language. NR (No Response)—Page is blank. An essay that receives a NR in content must also receive a NR in language.				

Scoring Criteria: Language				
1	2	3	4	5
Language usage is inappropriate to the task, inaccurate, or insufficient; the student's use of language impedes the reader's understanding of the response. - Vocabulary is insufficient or inappropriate to the tasks; errors render comprehension difficult. - Control of grammatical and syntactic structures is inadequate; errors in verb forms, word order, or word formation are nearly constant and impede comprehensibility. - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are inaccurate; errors are nearly constant and impede comprehensibility.	Language usage is sometimes inappropriate to the task and generally inaccurate; the student's use of language requires the reader to make inferences to understand the response. - Vocabulary may be inappropriate to the tasks and may impede comprehensibility. - Control of grammatical and syntactic structures is weak; errors in verb forms, word order, or word formation are numerous and frequently impede comprehensibility. - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally inaccurate; errors are numerous and frequently impede comprehensibility.	Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that may, at times, impede comprehensibility. - Vocabulary is appropriate to the tasks but may limit the student's ability to present some relevant ideas. - Some control of grammatical and syntactic structures is present and supports basic understanding; errors in the use of verb tenses and moods may, at times, detract from understanding; word order and formation are sometimes accurate. - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are sometimes accurate; numerous errors do not detract from overall understanding.	Language usage is appropriate to the task and generally accurate; the student's use of language is clear despite some errors that do not affect the reader's understanding of the overall response. - Vocabulary is appropriate to the tasks. - General control of grammatical and syntactic structures supports understanding; errors in the use of verb tenses and moods do not detract from overall comprehensibility; word order and formation are generally accurate. - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are generally accurate with some errors that do not detract from overall comprehensibility.	Language usage is appropriate to the task, mostly accurate, and varied; the student's use of language is clear and supports the reader's understanding of the response. - Vocabulary is varied and appropriate to the tasks. - Control of grammatical and syntactic structures is very good; use of verb tenses and moods as well as word order and formation is mostly accurate. - Writing conventions (e.g., spelling, accent marks, punctuation, paragraphing) are mostly accurate.
0 (zero) The response is so brief or so poorly written as to be meaningless, is not in Spanish, or is otherwise off-task. An essay that merely restates part or all of the prompt and/or stimulus receives a score of 0. An essay that receives a 0 in content must also receive a 0 in language. NR (No Response)—Page is blank. An essay that receives a NR in content must also receive a NR in language.				

Question 3 requires that the response accomplishes several tasks: analyze how the text “*De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava*” by Don Juan Manuel, which is part of the required course reading list, represents the characteristics of *la metaficción*; analyze how the text represents the cultural context in the Iberian Peninsula during the Middle Ages, and include a discussion of the literary devices of *la metaficción* that support this analysis. Further, the prompt specifies that the response must include examples from the text and must be written in the form of a brief essay.

Scoring Notes: Content		
Below are some of the acceptable ways responses address the different tasks in the prompt. This list is not exhaustive.		
Characteristics of <i>la metaficción</i> :	Cultural context in the Iberian Peninsula during the Middle Ages:	Literary devices:
• A story about a story (or a story within another story). • Use of multiple narrative voices (anonymous narrator who begins and ends the story; <i>el conde Lucanor</i>; Patronio; the father-in-law's wife; don Juan); the narrative voices in dialogue complicate the levels of fiction, calling attention to the fictional nature of the text and raising questions regarding authorial control. • The presence of the author as a character within the work (both Patronio and don Juan appear in the story). • Self-reference strengthens the validity of the lesson learned at the end, which does not depend on Don Juan Manuel's subjectivity as an author. • Metafiction is deployed to drive home the message in the final lesson, a common characteristic in medieval literature. • Metafiction is used for didactic purposes and reinforces the moral lesson to guarantee the continuity of social norms.	• Context of the Reconquista and coexistence of Muslims, Christians, and Jews. • Social stratification by religion, gender, economics. • Reflection of social status in or through linguistic registers (<i>vos, tú, vosotros</i>). • The importance of honor in Arabic and Christian cultures. • Wedding customs (to establish patriarchal order; arranged marriage as a social institution and access to wealth; consummation). • Use of the “<i>exemplum</i>” genre that originates in Arabic folklore and popular in medieval Spain. • Violence as means of control. • The patriarchal nature of society is present throughout the story: in the humor of the time and critique directed at the father afraid of his own daughter and later, in spite of killing a rooster, incapable of getting the upper hand in his marriage. • Animals, and women, as property within a medieval hierarchical value structure. • The class-based society of Medieval Spain that allowed for limited social mobility through marriage.	• The narrator and the narratee. • Use of dialogue as part of the story within the story. • Framed narrative with a main dialogue and a story within it (story within a story). • Self-referentiality. • Language registers. • Tone: for example, didactic tone. • Hyperbole: for example, to emphasize the importance of the dynamics of the story (good behavior) from the start (“<i>porque de nada os valdria aunque mataseis cien caballos</i>”). • Antithesis: the woman's behavior before and after marriage. • The use of a moral lesson (<i>la moraleja final</i>). • Humor: for example, response of the bride's mother to her husband after he killed a rooster. • Symbols. • Characterization through individual character's words and actions rather than extensive description. • A two-verse rhyme to summarize the moral lesson. • An interesting, logical, and personalized setting that makes readers of the time feel at home. • A well developed and sustained conflict, skillfully constructed plot with suspense and

		suggestion leading to the climax, and a resolution that includes a moral lesson.
--	--	--

● **Important:** Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4

Begin your response to each question at the top of a new page. Do not skip lines.

El obra "De lo aconteció a un mozo que casó con una mujer muy fuerte y muy brava", ~~que~~ por el isfante Don Juan Manuel en el Medievo, representan las características del metaficción y el contexto sociocultural del tiempo a través de su estructura y las relaciones entre hombre y mujer.

Metaficción es el hecho de tener un cuento dentro de otro cuento, y esto es exactamente lo que podemos ver en esta obra. El conde Lucanor pide la ayuda de su consejero, Patronio acerca del tema de matrimonio, diciendo, "Patronio, un pariente mío me ha contado que quiere casar con una mujer muy rica y más ilustre que él." (Línea 2). En este parte del obra, el conde habla a Patronio en el presente, pidiendo su ayuda.

~~De~~ De regreso, Patronio le empezó a contarte un ejemplo de "un joven cuyo padre era un honrado moro" (Línea 6). Patronio contó este ejemplo a lo largo de la obra, y el lector se mete en el mundo del joven moro. Esto se representa el metaficción, a lo largo de la historia, el lector se va del mundo del conde y Patronio hasta el mundo del joven moro y mujer brava, hasta regresar al mundo del conde y Patronio. Este estructura representa a los característicos del metaficción.

Para continuar, la obra representa el contexto sociocultural con la tema del relaciones de poder y construcción del género. En el ejemplo de Patronio, la mujer brava queda sin marido porque nadie le puede controlar. Esto representa la ideología del tiempo que el función de las esposas era servir a su marido. Poco más que un esclavo, tenían que mantenerse en casa toda la

Page 5

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

0036101



Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4



Begin your response to each question at the top of a new page. Do not skip lines.

En la vida, cuidando la casa y los hijos. Cuando el joven moro utiliza la violencia para controlar a su esposa a través del miedo, no se ve como abuso o algo horrible, está visto como algo a aplaudir, un ejemplo ideal. Esto nos muestra el sistema patriarcal que existía en el contexto sociocultural durante la época medieval, y la manera en que los hombres tenían poder sobre las mujeres.

Además, se puede ver otro aspecto del contexto sociocultural en la península Ibérica medieval, a través de la presencia de los moros. En este tiempo, eran los moros, o árabes, de controlaban la mayoría de la península, ~~pero~~ los árabes mantuvieron poder hasta la Reconquista, pero habían empezado a disminuir por mucho tiempo. Durante la época del cuento, los moros estaban en poder y su status social lo reflejó. El padre del joven era un "honrado moro" (línea 6-7), que nos muestra cómo los moros tenían poder, respeto, e influencia en la sociedad ibérica durante el medievo. Se nota como los moros tenían autoridad basado en la jerarquía sociocultural.

En conclusión, la estructura y cambio de personajes refleja perfectamente el empleo de metáfora en "De lo que aconteció a un moro que casó con una mujer muy fuerte y brava". Además, la representación de la relación de poder entre hombre y mujer, en pareja con el mention de los moros honrados nos enseña una representación del contexto sociocultural de la península ibérica durante la Edad Media.

Page 6

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

Important: Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4



Begin your response to each question at the top of a new page. Do not skip lines.

En esta obra se ve una metáfora. Patrolo le da consejos al conde Lucanor para que tome decisiones sabias. Entonces Patrolo le cuenta un cuento al conde para que entienda su duda. El le dice la historia es relatada con el consejo que el conde Lucanor encuentra. Patrolo usa en su historia explicaciones para dar énfasis o expresar sentimientos. Por ejemplo, ¡llores, interzatos! o ¡callaos, si no, todos moriremos, vosotros y yo!. También usa hipérbole para dar un contexto o expresar algo de manera diferente. Por ejemplo, "porque nada es valdría aunque mataseis cien caballos. En este cuento se relata como era la sociedad. Habían familias de muchos recursos y otras no. Al final de esta obra se usa un mensaje moralístico. Es un mensaje de dos líneas con un significado educativo e moralístico. Como: Si desde un principio no muestras quien eres, nunca podrás des pues, cuando quieras.

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

● **Important:** Completely fill in the circle that corresponds to the question you are answering on this page.

Question 1

Question 2

Question 3

Question 4



Begin your response to each question at the top of a new page. Do not skip lines.

El fragmento, "El conde Lucanor" representa características de el contexto sociocultural y la metaficción. El conde presenta a un problema a Patronio. La mujer es muy "brava y fuerte" y es algo que no es común. Tradicionalmente el hombre es la que manda. Esto contiene características de la metaficción porque es algo que puede ser real pero no es común.

Page 5

Use a pen with black or dark blue ink only. Do NOT write your name. Do NOT write outside the box.

0006400



Question 3

Single Text Analysis

Note: Student samples are quoted verbatim and may contain spelling and grammatical errors.

Overview

Analysis of Single Text is a question that requires students to write a coherent and well-organized essay analyzing how the text, which is part of the reading list, represents both the topic and the given cultural context. In this year's exam, students were required to analyze how "*De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava*" (1331–1335) from *El Conde Lucanor* represents the characteristics of metafiction (*las características de la metaficción*) and the sociocultural context of the Iberian Peninsula during the Medieval period (*la península ibérica durante la época medieval*). Students were also asked to comment on the literary devices relevant to metafiction and to include examples from the text to support their analysis. Students were asked to write their essays in Spanish to demonstrate their proficiency in Presentational Writing in the target language in support of literary analysis.

Sample: 3A

Content Score: 5

This essay clearly explains how "*De lo que aconteció a un mozo que casó con una mujer muy fuerte y muy brava*" represents both the specified topic and the given cultural context. The essay explains characteristics of metafiction and how they function in the structure of the text through the incorporation of a story within a story ("*Metaficción es el hecho de tener un cuento dentro de otro cuento*") and how the centrality of metafiction present in the story within a story throughout the text, the use of multiple narrators, including the introduction of the author into the narration, and the shift between protagonists and from the present to the past and back again to the present, highlight the dichotomy between the real world and the fictional worlds presented in the story ("*Patronio le empezó a contarle un ejemplo ... contó este ejemplo a lo largo de la obra, y el lector se mete en el mundo del joven moro.*"; "*el lector se va del mundo de Conde y Patronio hasta el mundo del joven moro y mujer brava, hasta regresar al mundo del Conde y Patronio. Este estructura representa a las características del metaficción*"; "*En conclusión, la estructura y cambio de personajes refleja perfectamente el empleo de metaficción*"). The response continues by explaining how the use of metafiction serves to convey the author's traditional view of the sociocultural context of the Iberian Peninsula during the Medieval period ("*representa las características del metaficción y el contexto sociocultural del tiempo a través de su estructura*") and how the text represents power and gender relations ("*a través de ... las relaciones entre hombre y mujer*"; "*la obra representa el contexto sociocultural con la tema del relaciones de poder y construcción de género*"). In its discussion of power hierarchies in the medieval period, the essay focuses on the treatment of women, particularly as wives in relation to their husbands ("*el función de las esposas era servir a su marido. Poco más que un esclavo, tenían qe mantenerse en casa toda la día, cuidando la casa y los hijos.*"; "*Esto nos muestra la sistema patriarcal qe existía ... y la manera en qe los hombres tenían poder sobre las mujeres*"). The essay also discusses intercultural relations in the text ("*Además, se puede ver otro aspecto del contexto sociocultural en la península Ibérica medieval, a través de la presencia de los moros. En este tiempo, eran los moros, o árabes, qe controlaban la mayoría de la península*"; "*Durante la época del cuento, los moros estaban en poder y su status social lo reflejó*") and exemplifies this with a reference from Patronio's story ("*El padre del joven era un 'honrado moro'*").

Question 3 (continued)

[Línea 6–7], que nos muestra cómo los moros tenían poder, respeto, e influencia en la sociedad ibérica”), although the discussion of intercultural relations is not explicitly related to metafiction. In addition, the essay discusses literary devices that relate to metafiction, such as the introduction of the author into the narrative as a character within the story and the use of a story within a story (“el hecho de tener un cuento dentro de otro cuento”; “En este parte del obra, el Conde habla a Patronio en el presente, pidiendo su ayuda. De regreso, Patronio le empezó a contarle un ejemplo ... y el lector se meto en el mundo del joven moro. Esto se representa el metafiction”).

The essay is organized with a statement of purpose/thesis (“representa las características del metafiction y el contexto sociocultural del tiempo a través de su estructura y las relaciones entre hombre y mujer”); a coherent structure, and a logical grouping and progression of ideas (“Metafiction es el hecho”; “En este parte del obra”; “Esto se representa el metafiction, a lo largo de la historia”; “Este estructura representa”; “Esto nos muestra la sistema patriarcal”; “se puede ver otro aspecto”). The explanation is supported with specific, well-chosen examples from the text (“Patronio contó este ejemplo a lo largo de la obra”; “En el ejemplo de Patronio, la mujer brava queda sin marido porque nadie le puede controlar.”; “Cuando el joven moro utiliza la violencia para controlar a su esposa a través del miedo, no se ve como abuso o algo horrible, está visto como algo a aplaudar, un ejemplo ideal.”). Finally, the use of transitional elements or cohesive devices is effective (“Para continuar”; “Además”; “a través de”; “pero había empezado”; “En conclusión”).

Language Score: 5

Language usage is appropriate to the task, mostly accurate, and varied; the student’s use of language is clear and supports the reader’s understanding of the response. Vocabulary is varied and appropriate to the tasks (“estructura representa”; “relaciones de poder y construcción del género”; “utiliza la violencia”; “jerarquía sociocultural”). Control of grammatical and syntactic structures is very good (“representa las características del metafiction y el contexto sociocultural del tiempo a través de su estructura y las relaciones entre hombre y mujer”; “contó este ejemplo a lo largo de la obra”; “los moros tenían poder, respeto, e influencia”), despite a few errors (“este estructura”; “el función”). The use of verb tenses (“los árabes mantuvieron”; “los moros estaban”), mood, and word order is also mostly accurate, notwithstanding an occasional random error in word formation (“hacerca del tema”; “lo qe”; “disminuyer”; “status”). Writing conventions such as spelling (“consejero”; “ideología”);, accent marks (“tenían”), punctuation (“Además,”), and paragraphing (“Para continuar”; “En conclusión”) are mostly accurate.

Sample 3B**Content Score: 3**

The essay discusses how the text represents the characteristics of the specified topic and the cultural context. The essay describes the characteristics of metafiction (“se ve una metafiction ... Patronio le cuenta un cuento al conde para Que entienda su duda”) and the cultural context of the Iberian Peninsula in the Medieval period (“Habían familias de muchos recursos y otras no.”); however, the response consists largely of description (“En este cuento se relata como era la sociedad. Habían familias de muchos recursos y otras no.”). The response also identifies two literary devices in *El Conde Lucanor*, discussing exclamations (“Patronio usa en su historia exclamaciones para dar énfasis o

Question 3 (continued)

expresar sentimientos.”) and hyperbole (“*tambien usa hiperbole para dar un contexto o expresar algo de manera diferente.*”) but without relating them to metafiction. The essay is not well-organized or focused and consists of a single paragraph. The essay discusses metafiction, the cultural context, exclamations, and hyperbole, and supports observations with examples; however, the exclamations and hyperbole are not related to metafiction. There is limited use of transitional elements or cohesive devices (“*Entonces Patronio le cuenta*”; “*tambien usa hiperbole*”; “*Al final de esta obra*”). The essay would have earned a higher score had the discussion of literary devices been related to metafiction or had the discussion of the cultural context been expanded. The essay would have earned a higher score had it been supported by relevant examples and had it been organized into paragraphs.

Language Score: 4

Language usage is appropriate to the task and generally accurate; the student’s use of language is clear despite some errors that do not affect the reader’s understanding of the overall response. Vocabulary is appropriate to the tasks (“*decisiones sabias*”; “*cuento*”; “*duda*”; “*historia*”; “*consejo*”; “*mensaje*”; “*significado*”). General control of grammatical and syntactic structures supports understanding (“*En esta obra se ve*”; “*El le dice la historia es relación con*”; “*Patronio le da consejos al conde Lucanor para que tome*”; “*Patronio le cuenta un cuento ... para que entienda*”) with word order and formation that are generally accurate (“*para que entienda su duda*”). Writing conventions, including punctuation and paragraphing, are generally accurate (“*En esta obra se ve*”; “*Patronio le da consejos al conde Lucanor para que tome decisiones sabias*”; “*El le dice la historia*”), notwithstanding some errors that do not detract from overall comprehensibility, for example, spelling errors (“*desiciones*”; “*encontra*”; “*moralegico*”; “*lines*”) and missing accent marks (“*tambien*”; “*hiperbole*”; “*enfasis*”; “*Habian*”).

Sample 3C**Content Score: 2**

The essay identifies a characteristic of the cultural context of the Iberian Peninsula during the Medieval period, highlighting the patriarchal nature of gender relations of the time (“*La mujer es muy ‘brava y fuerte’ y es algo que no es comun. Tradicionalmente el hombre es la que manda.*”). The essay identifies a literary device in relation to metafiction, but the explanation erroneously associates metafiction with whether something is real or (un)common (“*La mujer es muy ‘brava y fuerte’ y es algo que no es comun.*”; “*Esto contiene características de la metafiction porque es algo que puede ser real pero no es común.*”). Also, as a single paragraph consisting of four sentences, the essay is brief and lacks organization. Transitional elements and cohesive devices are minimal and ineffective (“*El conde presenta a un problema a Patronio. La mujer es muy ‘brava y fuerte’*”; “*Tradicionalmente el hombre es la que manda.*”; “*porque es algo que puede ser real pero no es común*”). The essay would have received a higher score had it explained accurate elements of metafiction, such as Patronio’s story within the story, or elaborated on the imbalanced power relationships, and accompanied this discussion with relevant examples from the text.

Question 3 (continued)

Language Score: 3

Language usage is appropriate to the task and sometimes accurate; the student's use of language, although limited, generally supports the reader's understanding of the response, with errors that, at times, impede comprehensibility. Vocabulary is appropriate to the tasks ("*El conde presenta a un problema*"; "*Tradicionalmente el hombre es la que manda*") but limits the student's ability to present some relevant ideas ("*es algo que no es comun*"; "*Esto contiene características de la metaficción porque es algo que puede ser real pero no es común*"). Some control of grammatical and syntactic structures is present and supports basic understanding ("*de el contexto*"; "*presenta a un problema*"; "*el hombre es la que manda*"); word order and formation are accurate. Writing conventions such as accent marks ("*comun*"; "*común*") and punctuation ("*El fragmento, 'El conde Lucanor' representa características*") are sometimes accurate.